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THE LUDFORD BOX  
AND  
“A CHRISTMASS-BOX”

*by*

BRIAN ALDERSON



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"The Ludford Box" and the twelve books that it  
contained in 1960

THE LUDFORD BOX  
AND  
“A CHRISTMASS-BOX”

THEIR CONTRIBUTION TO OUR KNOWLEDGE  
OF EIGHTEENTH CENTURY  
CHILDREN'S LITERATURE

*by*

BRIAN ALDERSON

*Department of Special Collections  
University Research Library  
University of California,  
Los Angeles  
1989*

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*For  
Marjorie:  
Small repayment  
of a large debt*





## Table of Contents

<i>I. An Introduction to "The Ludford Box"</i>	9
<i>II. "A Christmass-Box" and other Ludford Treasures</i>	17
<i>III. Bibliography</i>	24
<i>Appendix I: A Chronological List of the Ludford Children's Books</i>	39
<i>Appendix II: A Further Note on the Ludford Family with an Abbreviated Pedigree of the Ludfords</i>	41
<i>Acknowledgments</i>	45
<i>List of Plates</i>	47



*An Introduction to "The Ludford Box"*

What has come to be known as "the Ludford Box" arrived at UCLA with the collection of Elvah Karshner in 1960 and Wilbur Smith has justly described it as "one of the plums in this rich lot".<sup>1</sup> It consists of a home-made wooden box, about the size of a standard cash-box, neatly covered in Dutch flowered paper, and containing, when it was bought, eleven children's books in twelve volumes, ranging in date from 1746 to 1781 (frontispiece).<sup>2</sup> No provenance was given other than an undated typed description by the Los Angeles bookseller, Tone Price, who presumably sold the box to Mr. Karshner. In addition to listing the contents, she writes glowingly of the unusual character of this family collection which she describes as "the Juvenile Library of John Ludford and his sister Elizabeth Juliana".

The evidence for this assertion is apparently taken solely from the contents of the box, which itself carries neither name nor date, two of the books from the original eleven (nos. 3 and 4 in the Bibliography) have the childish signature of John Ludford in them, dated 1759 and March 17, 1764, while another (the two volumes of 1-2 in the Bibliography) have the

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1. Wilbur Jordan Smith, *UCLA's Trove of Rare Children's Books*, Los Angeles: Department of Special Collections, University of California Library, 1976, column 5.
  2. Full descriptive details of the box and its contents are given in the Bibliography at the end of this paper.

elegant, mature, but undated signature of Elizabeth Juliana. It must also be recorded that nos. 3, 4 and 5 contain the armorial book plate of John Ludford Esq. with the manuscript addition of what is presumably a library shelf-number (10 " 4 " 21 etc. standing, one imagines, for the 21st book on the 4th shelf of the 10th bay [plate 1]<sup>3</sup>).

The remaining seven books in the original Karshner set have no Ludford inscriptions. Six are Carnan/Newbery volumes, all in printed pictorial paper boards (6, 7, 8, 9, 10 and 12), and one has a pencilled note on its final pastedown "Charlie Arlington from his Madrè" (11).

Now the implications of Tone Price's description — and one's own natural sentiments — encourage a belief that "the Ludford Box" was a nursery library or a travelling library put together especially for the children of the family. Imagination pictures the box being made so that the books could be protected from the rough-and-tumble of daily affairs and perhaps, too, so that the children could have the pleasure of their own boxed library. Indeed, it might even be seen as a fore-runner — a large-scale prototype — of the commercial "infants' libraries" that were to be so popular in the first decade of the nineteenth century.<sup>4</sup> As such it would be charming confirmation of the way in which children's books, so early in their history, prompted feelings of delight and respect in children and adults alike.

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3. See Appendix I.

4. Brian Alderson, "Miniature Libraries for the Young" in *The Private Library*, Third Series, vol. 6 no. 1 (Spring, 1983) pp. [2]-38.

As is so often the case in bibliographical matters however, sentiment is an unreliable guide, and the more one examines the discoverable facts that surround the Ludford Box the more difficult becomes the acceptance of Received Opinion. In all likelihood, the Box was made towards the end of the eighteenth century and had nothing to do with “the Ludford children” at all.

To begin with it is necessary to define who the Ludford children were.<sup>5</sup> John Ludford, the fortunate owner of Tommy Trapwit’s *Be Merry and Wise* and *The Holy Bible Abridged* and (as will be seen) some other elevating children’s books, was born on August 17, 1756 at Ansley Hall in the County of Warwickshire. The family name had originally been Bracebridge, but his great-grandfather, Thomas Bracebridge, had married Jane Ludford (daughter of an earlier John Ludford of Ansley) and his grandfather, Samuel, had taken her name, probably at the time when he inherited the Ansley Estate from his younger brother — also a Thomas — who had himself assumed the Ludford name and arms. John’s father thus became a compendium of family names, for after his birth on May 13, 1707 he was christened John Bracebridge Ludford.

(Names are a constant potential for confusion in the Ludford story — for John Bracebridge Ludford married

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5. After preliminary sorties at Somerset House and the British Library, I found much detail about the Ludfords and the Newdigates in the County Record Office at Warwick which houses the Parish Registers for Ansley and also the extensive Newdigate Papers. Other Ludford papers are held in the Birmingham Reference Library and at the Shakespeare Birthplace Trust, Stratford.

Juliana Newdigate, the daughter of a neighbouring landowner, and sister to the colourful Sir Roger, who established the Newdigate Prize for Poetry at the University of Oxford. In 1808, after Sir Roger's death, the Ludford family incorporated his name into theirs and became the hyphenated Newdigate-Ludfords.)

John Ludford *filis* — our John Ludford — appears to have been the only son of the Ludford-Newdigate marriage. A daughter, Elizabeth, born in 1733, had died in 1741 and four other daughters were born in the 1740's and 1750's, but the only children's books to survive from this generation are the ones that were inscribed with John's name. He was to grow up to follow his father's profession as a lawyer, matriculating at University College, Oxford (Sir Roger Newdigate's college) in 1774 and gaining his M.A. in 1778. A year earlier he had been called to the bar as a member of the Inner Temple and he was elected a bencher there in 1811. He died on May 16, 1825, and was buried at Ansley.<sup>6</sup>

Very soon after the start of his legal career — on June 16, 1778 to be exact — John Ludford had married Elizabeth Boswell, the daughter of another Warwickshire landowner, John Boswell of Witton Hall, Aston, near Birmingham. Before a year had elapsed the first child of this marriage was born, for we find John writing to his uncle, who had presumably been taking care of his interests after the death of his father, as follows:

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6. An abridged family tree for the Ludfords is given in Appendix II together with a transcript of appropriate materials.

Sr Roger Newdigate Bart. M.P.  
Spring Gardens, London

Ansley Hall  
March 10th 1779

Dear Sir,

I have the pleasure to inform you that my Wife is safely brought to bed of a fine Girl, & that both are as well as can be expected. She was brought to bed this day about 1/2 pt two....

My Mother, Wife, sisters &c join me in Love, Duty & compts to you & Lady N. & I am as ever

your Dutifull Nephew  
J. Ludford

The “fine Girl” who here appears on the scene was to be christened Elizabeth (after her mother) and Juliana (after her grandmother) and thus turns out to be the second owner of the books to be found in the Ludford Box, with her mature signature in items 1-2 and her childish signature in the later acquisition, item 15, dated “March 10, 1781” (her second birthday). It is her appearance here as daughter and not as sister of John Ludford that disposes of Tone Price’s happy speculation about the provenance and purpose of the Box and requires a fuller review of all the facts that have come to light since UCLA acquired it.

In the first place there is the construction of the Box itself. This certainly looks to be a piece of domestic, rather than commercial, craftsmanship and, at first sight, might belong to any date in the second half of the eighteenth century, when

the Dutch paper of its covering was widely available. Underneath this paper, however, there is to be observed a strengthening layer of plain pink paper which closely resembles the more workaday material that was used to cover children's books in the late 1790's and that was also generally used to line the interiors of the boxed miniature libraries that began to appear from 1799 onwards.

Such lining paper does not seem to be common before this period so it may well be that the Box was made round about the turn of the eighteenth century, long after the childhood of both John Ludford and his daughter.

Nor, in such a climate of doubt, can much weight be attached to the Ludford association as seen in the contents of the Box when Tone Price sold it to Elvah Karshner. Of the eleven titles present, only four have Ludford signatures or bookplates, while six have no ownership inscriptions at all and one was the gift of the "madrè" of a certain Charlie Arlington. Moreover the six entirely uninscribed books themselves make up a collection within a collection, for they are an outstanding set of examples of eighteenth century pictorial bindings (plate 2).<sup>7</sup> That they were never Ludford books is indirectly attested

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7. The five different pairs of wood-engraved designs that appear on these six books are all almost certainly by Thomas Bewick. They date from the brief spell that he had in London in 1777 and were probably cut for Bewick's fellow Northumbrian, the printer T. Hodgson. Two examples were illustrated in Iain Bain's *Thomas Bewick, an illustrated record of his life and work*, Newcastle-upon-Tyne, The Laing Gallery, 1979. Bewick recalls the association with Hodgson in his autobiography, where he also remarks "I had plenty of work to do on my own account, from my former friends, to which were added Mr. Carnan & Mr Newbury [sic] of St. Pauls church yard..." (*A Memoir of Thomas*



by the fact that two of them (10 and 12) are late duplicates of titles (A and 3) that exist with Ludford ownership marks, while Charlie Arlington's book is a triplicate example of a Primer — rare and fascinating perhaps, but hardly a Ludford possession.

What can be said, however, is that the presence of the Box has focussed attention on the books owned by a fairly typical eighteenth century landed family and has shown the Ludfords in an attractive light as people who cared about children's books, and who might have figured as models for a lively and improving tale by Maria Edgeworth. For alongside the nucleus of Ludford books in the Box one may now lay information about several more which extend and confirm a view of the Ludfords as bibliophiles.

In his 1976 account of UCLA's children's books Wilbur Smith noted that "a 12th title," belonging to John, had been added to the group, "discovered almost miraculously by Glen Dawson" (13), and since then UCLA has acquired four further Ludford items, two inscribed by John (14 and 16), one by Elizabeth Juliana (15) and one by her sister "Francis Millisent" [sic] (17). In addition, six more have been noted in collections in Bloomington, New York, Toronto and Oxford (A-F in the Bibliography). Two of these are inscribed by John Ludford, two

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7. (Continued:) *Bewick*, written by himself; edited ... by Iain Bain, London, Oxford University Press, 1975, pp. 70-71). Tone Price, in her original description, gives a reference to a letter in the *TLS* no. 1845, June 12, 1937, p. 452 where John Carter notes some Carnan/Newbery printed bindings in the possession of George Bates. He describes a *Newtonian System* (1779) equivalent to our no. 9 and compares the binding to one on a 1775 edition of *Short Histories* (Roscoe J 334 [3]), not in the Ludford Box.

by Elizabeth Juliana and two merely have Ludford bookplates (plates 3, 4).<sup>8</sup> From the numbers on these plates, and from some numbers in manuscript ("No 24"; "No 25") the collection appears to have been fairly substantial.

From the care which all this suggests — care on the part of the children who obviously liked owning the books, care on the part of John Ludford who made room for the books of his childhood on his library shelves — we may infer that the family had an unusual respect for the children's literature of the day. This is nowhere better seen than in the treatment accorded to the pearl in the present collection, the two volumes of *A Christmass-Box* (1-2). As the oldest children's books in the collection (as we know it at present) these volumes had clearly suffered from extended nursery use, but instead of being thrown away they were carefully rebound in home-made covers, simulating half-calf decorated boards (see Bibliography 1; plate 5). We do not have a date for this refurbishing, but the

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8. Questions about who actually inscribed the signed copies, and when, admit of no easy answer. Altogether six books have John Ludford's name inscribed in them, but only the unformed signature in *Youth's Pastime* (14) seems to be obviously his; three have Elizabeth Juliana's in an immature hand, with manuscript "library numbers" added (which summons up a picture of her spending a wet afternoon classifying her collection); one has Elizabeth Juliana's name in her mature script, and one has Frances Millisent's in a hand somewhat akin to that of Elizabeth's and with a manuscript number added. Whether the dubious signatures were inscribed by another hand at the date stated, or whether they were entered retrospectively by the child, may only be fully determined if more inscribed copies come to light. These may also help to show if Elizabeth's books were separated from her father's, since, so far, no E.J.L. book has been found with a J.L. bookplate.

endpapers bear a watermark that appears to be the same as that used on some of the undated writing-sheets published by John Marshall c. 1780, and the front pastedown of both volumes carries the mature signature of Elizabeth Juliana (plate 4). With her penchant for writing library numbers in her books, and from what we know of her later reputation as an intelligent and talented woman, it is not impossible to see her undertaking this repair-job herself, or at least supervising some other member of the family over the designing and making of the covers. Several other Ludford books show signs of careful attempts at restoration.

Unfortunately none of this evidence in any way connects the books owned by the Ludford family with the Dutch-paper box in which four of them were found. By way of a discreet nod, however, in the direction of Tone Price and her book-seller's optimism one might at least say that the hand capable of rebinding *A Christmass-Box* would also have been capable of making "the Ludford Box" and that the dates for these two activities are compatible. One might also add that even if no Ludfords ever encountered a Box of this kind, the idea behind it and the making of it would surely have appealed to them greatly.

## II

### *"A Christmass-Box" and other Ludford Treasures*

Whatever the likelihood, or unlikelihood, of the Ludford Box being a possession of the Ludford children, there can be no

disputing the insights which are afforded by its present-day contents and those books added since. As a sample of what might be found in an eighteenth century child's library they represent literature for every stage of reading from primers through picture books to more advanced texts like *Tom Telescope's Newtonian System* (9). They also represent a variety of genres from the broadly educational, through moral and improving compendia (1-2, 4 and 5), to poetic (7 and 8), satiric (14), and heavily humorous works (3, 10 etc.). In the original set of books there was no example of extended fiction for children, but there have now come to light copies of the *History of Primrose Prettyface* (17) and the *Adventures of a Pincushion* (E).

As can be seen in the synopsis given at the end of this essay, much of the material is already fairly well-known, and, since it stems from one or other of the Newbery houses, has already been bibliographically "placed" in S. Roscoe's *John Newbery and his Successors*.<sup>9</sup> If further comment on these Newbery items is needed here, it can be confined to peripheral matters. One might point out, for instance, the value of having five different examples of pictorial bindings to set beside each other; or one might note how, even in a small cross-section of eighteenth-century publishing such as this, examples of copying and plagiarism may be found. The jests and the scripture histories in the *Lilliputian Magazine* (5) clearly owe a lot to

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9. S. Roscoe, *John Newbery and his Successors 1740-1814: a Bibliography*, Wormley, Hertfordshire, Five Owls Press, 1973.

editorial copy preserved from *Be Merry and Wise* (3 and 12) and the *Holy Bible Abridged* (4). Luckman in his *New Christmas Box* (13) cheerfully borrows portions of text and whole illustrations from the *Royal Primer* (15). And indeed, the three primers themselves are of considerable bibliographic interest. Marshall's apparently piratical *New Royal Primer* (11), is a particularly ingenious piece of remodelling, in which he follows the basic plan of Newbery's book with its alphabets, syllabaries and so on, but changes the substance of the contents throughout — very often for the better (see plates 6, 7).

What is of surpassing importance however is the two-volume set of *A Christmass-Box* which, despite its abject mediocrity as a work of literature, is full of unexpected revelations. As well as being the earliest surviving Ludford book — and, seemingly, a unique example of this title — it is also a work that has a variety of interconnections with other children's books of the period which lie beyond the confines of the Ludford Box.

Its most obvious singularity is of course the relationship that is revealed in the imprint — to which Wilbur Smith drew attention in his 1976 pamphlet, but which has not been more fully discussed since. For here, in the conjunction of the words Cooper and Boreman on the engraved title-pages of the two volumes (plates 8, 9), we find together the two most important names from the experimental period of children's book publishing *ante* Newbery. We may also infer that Thomas Boreman (who, in 1741, in an advertisement in the *History and Description of ... St. Paul's* had told his young readers that he had been

ill) has now died and that his widow is endeavouring to continue the business "near the two giants in Guild-hall".

A barely resistable temptation also arises to conjecture that M. Boreman is author as well as part publisher of *A Christmass-Box*, hiding behind the pseudonym Mary Homebred, which is not too far from being an anagram of her surname. After all, it would seem a natural enough procedure to her, since her husband's vital contribution as inspiration to Newbery had lain in the way he wrote as well as the way he published the children's books that made up his list.<sup>10</sup>

That said, however, the text and illustrations of *A Christmass-Box* are of more interest as an historic portent than as artistry in their own right. The two volumes consist of a total of fifteen stories (I-X in volume I and I-V in volume II), illustrated with copper engravings, and preceded by Mary Homebred's address "To the Tender Parents of my Little Benefactors". Here she tells us that she has been many years a mother and that "the influence that stories of the like kind as the following have had upon my own Children, is a great Inducement to me to make these Publick".

What follows turns out to be a series of narrated incidents, under such rubrics as "The Good Boy", "The Proud Playfellow", "The Undutiful Child" etc. where virtue is shown as

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10. Mary Cooper's influence should not be ruled out either. She too was a bookselling widow — and a vigorous one at that. Indeed, probably in 1747, she is discovered publishing a work called *Advice to a Widow* and she may well have been anxious to help a colleague in distress.

leading to happiness and self-indulgence to disaster in a manner typical of hundreds of similar epitomes throughout the rest of the century (plate 10). What is of some significance however is that this is, in all probability, the very first recruit in the new moral army. It purveys, in its final story, "The Rewards of Virtue", some small hint of the urge to piety that had prompted the "good Godly" writers of an earlier tradition, but the mode of procedure in most of the other stories is simply to delineate the moral bearing of the boy or girl who is the subject and then to show the results that flow from it. Polly Smith is a good girl, and charitable, so a poor man to whom she gave a penny saves her from a mad dog; a Great Boy "was so wicked as to forget his Duty to his Father and Mother", so naturally when he is disobedient and goes sliding on the ice it gives way and he "trembling scream'd out, sunk and was drown'd".<sup>11</sup> (The only incorporation of a literary reference occurs with the quotation from Matthew Prior at the start of "The Trifler". See my note on p. 27 n. 13 below).

Because this emphasis on behaviour aligned it so exactly with the spirit of the age, *A Christmass-Box* enjoyed a longer life

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11. Such is our unregenerate nature that what few moments of liveliness we find in *A Christmass-Box* stem from descriptions of bad behaviour rather than good, as with the Pretty Girl who called less well-endowed people "bandy Legs, long nose, Crump, and all such naughty Names". We note the same phenomenon in the book's near successor, Sarah Fielding's *Governess* (1749) where the best bit concerns the fight over the apple. An accessible reprint of Sarah Fielding's *The Governess* has been introduced, and given full bibliographical apparatus, by Jill E. Grey (London, Oxford University Press, 1968). She there claims it to be the first full-length work of fiction published for children in England.

than is immediately obvious from the survival of the sole representative of the first edition at UCLA. There is in the Osborne Collection at Toronto an as yet uncatalogued reprint with a title equivalent to the 1746 edition, but "Printed for S. Crowder & Co at the Looking-Glass on London Bridge" (no date, but with an inscription "William Jenkin his Book April the 10th 1762"). The two volumes are lacking various leaves and plates and have, at some time, been bound as one, but the text appears to follow the original edition fairly closely and it is probable that intermediate editions were also printed (Bibliography 1-2a).

The book was certainly known to the indefatigable publisher John Marshall, who capitalised heavily on Newbery's example by developing ideas present in Newbery books and by straight piracy. Later in the century he turned to Mary Homebred's tales for one of his exercises in creative editing. In *The Careful Parent's Gift* [n.d. c. 1786] he reprints in a single volume all fifteen stories from *A Christmass-Box* with only minor alterations in the text, but with some changes of title and a wholesale alteration of names, so that such as Master Billy Manly and Miss Kitty Pert are de-moralised and become Master Joe Norris and Miss Jenny Short (plate 5). Marshall also converted the engravings into woodcuts and added some supplementary chapters as a make-weight: *Of Fame; On Rambling; On Religion; Art Improves Nature; On Time*; all with their own illustration (1-2b).

Even here though the influence of *A Christmass-Box* does not end. For just as it may be reckoned among the earliest examples in England of an eighteenth century moral story-book, so too it forms the core of what d'Alté Welch believes



to be the first book of secular stories in America.<sup>12</sup> This work is *A New Gift for Children*, printed at Boston by D. Fowle (n.d. Welch [1966] 848a suggests 1756) and it contains the ten stories from Volume I of *A Christmass-Box*, unillustrated except for some unrelated head and tail-pieces, but little-adapted, and set within some additional editorial matter: verses by Watts on p. [2] and some trite moralising on the last five pages (1-2c). A fourth edition (which I have not seen) was published by Fowle & Draper in Boston in 1762.

Thus the two little volumes so carefully preserved by Elizabeth Juliana Ludford and her family can be seen as standing at the start both of a genre of writing for children and of a chain of editions that stretches over some forty years and attracts the attention of publishers in Britain and America. Along with the primers and the story-books and the improving works in the Ludford library they also make a small testimony to the place that children's books could have in eighteenth-century family life.

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12. D'Alté A. Welch. *A Bibliography of American Children's Books Printed Prior to 1821*, published in six fascicles by the American Antiquarian Society (Worcester, MA 1963-1968). A single volume edition was published by the Society and Barre Publishers in 1972, but Welch's valuable notes were curtailed and, incomprehensibly, the list was renumbered.

## III

*Bibliography*

The following book-list contains a note of all the items housed in the Ludford Box, or associated with it, as known in August 1988. In addition, descriptions are given of related books discussed in the foregoing article. Collations occur only for books in the main list not in Roscoe.

A slightly unwieldy scheme of numbering has been adopted. The main numbers 1-17 refer to the volumes so designated in the Ludford Box as catalogued at UCLA (1-12 were the original contents of the box, and are listed chronologically; 13-17 are Ludford volumes obtained later). Within this sequence there is a parenthetical list: 1-2abc, which shows the chain of editions of *A Christmass-Box*, and the list concludes with a short-title check of those Ludford volumes which are in collections other than that of UCLA, lettered A-F. No large-scale search has been made to discover Ludford books outside UCLA and information on copies located elsewhere would be very welcome.

*Summary Title List*

1. "Mary Homebred" *A Christmass-Box for Masters and Misses*. vol. 1. London, Cooper & Boreman, 1746.
2. "Mary Homebred" *A Christmass-Box for Masters and Misses*. vol. 2. London, Cooper & Boreman, 1746.
- (a) "Mary Homebred" *A Christmass-Box*... 2v. London, for S. Crowder & Co., n.d. [c. 1762].

- (b) ["Mary Homebred"] *A New Gift for Children*.... Boston, D. Fowle, n.d. [? 1756].
- (c) ["Mary Homebred"] *The Careful Parent's Gift*.... London [John Marshall] n.d. [an edition, c. 1786].
- 3. "Tommy Trapwit" *Be Merry and Wise*... 2nd ed. London, [J. Newbery] for the author, 1756.
- 4. *The Holy Bible Abridged*.... 3rd ed. London, for J. Newbery, 1760.
- 5. *The Lilliputian Magazine*.... London, John Newbery, 1765.
- 6. *The Infant Tutor*. London, for Carnan & Newbery, 1776.
- 7. "Tommy Tagg". *A Collection of Pretty Poems*.... London, Carnan & Newbery, 1777.
- 8. "Abraham Aesop, Esq." *Fables in Verse*.... London, [Carnan & Newbery] for the booksellers of all nations, 1777.
- 9. "Tom Telescope" *The Newtonian System of Philosophy*.... 5th ed. London, for Carnan & Newbery, 1779.
- 10. *The Fairing*.... London, for T. Carnan, 1780.
- 11. *The New Royal Primer*.... London, John Marshall, n.d. [c. 1780 ].
- 12. "Tommy Trapwit" *Be Merry and Wise*.... London, T. Carnan, 1781.
- 13. *The New Christmas-Box*.... Coventry, T. Luckman, n.d. [1764?].
- 14. *Youth's Pastime*.... London, [Bickham] n.d. [1766?].
- 15. *The Royal Primer*.... London, John Newbery, n.d. [after 1767].
- 16. *The Royal Primer*.... London, John Newbery, n.d. [1764?].
- 17. *The Renowned History of Primrose Prettyface*.... London, John Marshall, n.d. [1783?]
  
- A. *The Fairing*.... London, for Newbery & Carnan, 1768.

- B. *The Pretty-Book*.... London, sold by George Bickham, n.d. [1764?]
- C. *A Pretty Book for Children*.... 7th ed., London for John Newbery, 1756.
- D. Richardson, S. *The History of Sir Charles Grandison*.... London, F. Newbery, n.d. [1765?]
- E. [Kilner, D.] *Little Stories for Little Folks*.... London, John Marshall, n.d. [1783?]
- F. [Kilner, M. A.] *The Adventures of a Pincushion*.... London, John Marshall, n.d. [1783?]

### Descriptions

1. "HOMEBRED, Mary." A CHRISTMASS-BOX FOR MASTERS AND MISSES [Vol. I] | [cut by T. Jefferys, 50 x 30 mm.] | LONDON. | *Printed for the Author and Sold by M. Cooper in Paternoster Row and M. Boreman in Guild-hall 1746.* (See plate 8 for nearly exact size reproduction of the engraved title-page).

94 x 60 mm. 27 [of 28] leaves, variously gathered. B-C<sup>8</sup>, plus engraved title-page and 10 [of 11] engraved insets. These are included in the pagination which thus runs [i-ii,] iii-v, 6-56, but the plate at pp. 7-[8] is lacking.

Binding: the text-block has been re-bound in home-made paper boards, coloured pink, with decorative additions in cut paper simulating decorated calf (frontispiece; plate 4). The endpapers are of a greyish laid paper with an undated watermark.

Inscription: undated [adult] signature of Eliz<sup>th</sup> Juliana Ludford on front pastedown, with a hint of a pencilled name

on the title-page which may be Juliana Ludford and may include a manuscript number.

Contents: pp. iii-v [Preface] "to the Tender Parents of my Little Benefactors" signed "Yours &c Mary Homebred"; 6-11 Story I: The Good Boy; 12-17 Story II: A Good Girl; 18-21 Story III: The Proud Playfellow; 22-26 Story IV: The Good Girl and the Pretty Girl; 28-31 Story V: The meanly proud Girl; 32-36 Story VI: The Trifler; 38-40 Story VII: The Undutiful Child; 42-48 Story VIII: The lost Child; [50]-52 Story IX: The Advantages of Truth; 55-56 Story X [Untitled].

2. [As above] Vol. II. (See plate 9 for reproduction).

95 x 56 mm. 24 leaves gathered in 12's. B-C<sup>8</sup>, plus engraved title-page and 7 engraved insets. These are included in the pagination which runs [1-2,] 3-48.

Binding and ownership inscription as [1], with trace of another name and date on pastedown.

Contents: pp. 3-13 Story I: The Dutiful Child; 14-22 Story II: The Thief....; 23-30 Story III: The Generosity of Confessing a Fault; 31-45 Story IV: The Friends; 45-48 Story V: The Rewards of Virtue.<sup>13</sup>

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13. The one concession towards a wider view of literature in *A Christmas-Box* occurs at the start of "The Trifler" (Story VI in Vol. I). Here the writer has chosen to begin with a direct quotation from Matthew Prior's adult, satirical verses "The Squirrel" (1706), later published as "A Simile". Prior's address at the start to "Dear William" is later changed to "Dear Thomas" and that is the version followed by our editor (and also by "Tommy Tagg" who included the whole poem in our item 7). When Marshall edited *The Careful Parent's Gift* he reverted to "William". For a note on Prior's poem, see F. H. Ellis and D. F. Foxon, "Prior's Simile" in *PBSA* 57 (1963) pp. 337-339.

*The following three titles are later, or derived, editions of A Christmass-Box. They do not form part of the Ludford Box.*

1-2 a. "HOMEBRED, Mary." A CHRISTMASS-BOX.  
Later edition.

A | CHRISTMASS-BOX | FOR | MASTERS | AND |  
MISSES. Publish'd according to Act of Parliament. | LON-  
DON. | Printed for S. Crowder & C<sup>o</sup>. at the | Looking-Glass  
London Bridge. [Vol. I.]

93 x 60 mm. 20 [of 28] leaves variously gathered. B-C<sup>8</sup> plus  
engraved title-page and 3 [of 11] insets. These are included in  
the pagination, which runs [i-ii] iii-v, 6-56, but the plates at pp.  
7-8, 13-14, 19-20, 23-24, 33-34, 45-46 and 49-50 are lacking.

*Bound in is:*

[The above title] Vol. II. Printed for & sold by S. Crowder  
& C<sup>o</sup>. | at the Looking-Glass, London Bridge.

93 x 60 mm. 19 [of 24] leaves, variously gathered. B-C<sup>8</sup> plus  
engraved title-page and 2 [of 7] insets. These are included in  
the pagination, which runs [1-2] 3-48, but the plates at pp. 5-6,  
11-12, 20-21, 33-34 and 43-44 are lacking.

Date: although undated, there is an inscription in Vol. I  
"William Jenkin his Book April the 10<sup>th</sup> 1762".

Binding: worn Dutch flowered boards, heavily repaired  
with vellum at spine.

Contents: the text appears to follow the 1746 ed. closely.

Location: Toronto Public Library, the Osborne and Lillian H. Smith  
Collections.

1-2 b. ["HOMEBRED, Mary." A CHRISTMASS-BOX.]  
First American Edition.

A | NEW GIFT FOR CHILDREN. | DELIGHTFUL  
AND ENTERTAINING | STORIES | FOR LITTLE |  
MASTERS AND MISSES. | [cut of Juno and Peacock 39 x  
48 mm.] | BOSTON, PRINTED BY D. FOWLE [all within a  
border of rosettes with a dagger at three of the corners]

101 x 70 mm. 16 leaves, self-covered in a single gathering.  
A-B<sup>8</sup>, confusingly foliated thus [1-4] 4-31. (Presumably the  
front outer cover was not counted as page 1, so that when  
foliation begins the odd numbers 5-31 appear as versos.)

Cover-title and binding: the cover-title on p. [1] reads A |  
LITTLE STORY-BOOK | FOR | PRETTY BOYS AND  
GIRLS [all within an outer border of heavy dots and inner  
patterning of hieroglyphic symbols etc., but with the lower third  
missing]. The leaves have been gathered into home-made grey  
sugar paper covers (110 x 80 mm.) by a previous owner.

Inscription on pp. 27-28 "Susanna Sanborn her book given  
her by her uncle Jeremiah Lane".

Contents: p. [1] cover title; [2] Watts verses; [3] title-page;  
[4]-5 (actually [6]) preface; 5-25 [the ten stories of the original  
English Vol. I, with the same titles]; 26-28 A Dialogue showing  
how a Little Boy shall become a great Man; 29-30 Against  
Lying [6 stanzas]; 31 [i.e., 32] Back cover advertising, within a  
packed floral decorative scheme, Watts's Songs and Cate-  
chisms, The Royal Primmer [sic], The Bible in Verse etc.

Illustrations: woodcut headpieces appear on pp. [4], 22, 24,  
26, 29 and a tailpiece on p. 21.

Location: San Marino, California. The Huntington Library. Reference: Welch (1966) 848a; (1972) 932.

1-2 c. ["HOMEBRED, Mary." A CHRISTMASS-BOX].  
The Marshall edition.

THE | CAREFUL PARENT'S GIFT. | BEING A |  
COLLECTION | OF | SHORT STORIES | TO | IMPROVE  
THE MIND | AND MEND THE HEART. | [rule] | [Quote  
from "TICKLEPITCHER"] | [Oxford rule] | LONDON: |  
Printed and sold at No. 4, Aldermay Church | Yard, in  
Bow-Lane. | (Price Three-pence Bound and Gilt.)

102 x 65 mm. 40 leaves, in 8's. A-E<sup>8</sup> with A1-3 unsigned  
and A1 and E8 pastedowns. Pagination: [1-2 pastedown,] [3-6],  
7-78, [79-80 pastedown].

Illustrations: woodcut frontispiece and 23 full-page woodcuts on un-numbered pp. 9, 13, 16, 23, 25, 29, 31, 33, 36, 39, 43, 45, 49, 51, 54, 58, 63, 66, 69, 71 [printed upside down], 73, 75, 77. Those up to p. 66 are mostly simplified copies of the original engravings, sometimes reversed.

Binding: faded Dutch flowered paper boards.

Contents: the fifteen stories of the parent work, fairly closely followed apart from alterations to the names of characters. From p. 68 onwards there are added short admonitory pieces with illustrations on Fame, Rambling, Religion, Art and Time. The pastedown leaf contains advertisements for eight Marshall books published at his Queen-Street and Bow-Lane addresses. This suggests a transitional date c. 1786.

Location: UCLA ex libris Bernard M. Meeks.



3. "TRAPWIT, Tommy." BE MERRY AND WISE.... the Second Edition.... John Newbery, 1756. Roscoe J358 (2).

Binding: worn Dutch flowered boards, no spine but the remains of a paper repair.

Inscription: John Ludford 1759.

Library no. "10 " 4 " 21".

4. THE HOLY BIBLE ABRIDGED.... John Newbery, the Third Edition.... 1760. Roscoe J27 (3).

Binding: very worn Dutch flowered boards, worn paper repair to spine.

Inscription: John Ludford March 17 1764?; possibly 1766.

Library no. "10 " 4 " 39".

5. THE LILLIPUTIAN MAGAZINE.... John Newbery, an ed. of 1765. Roscoe J219 (4).

Binding: fairly bright Dutch flowered paper boards with two-thirds of spine intact.

No inscription.

Library no. "10 " 4 " 7"[?].

Note: "Tommy Tagg" included a fine portrait of a compositor at work on this book in his *Collection of Pretty Poems* (see Plate 11).

6. THE INFANT TUTOR.... Carnan & Newbery, 1776. Roscoe J186 (7).

Binding: buff paper boards with decorative roundels. No spine.

No inscriptions or numbering.

7. "TAGG, Tommy." A COLLECTION OF PRETTY POEMS... Carnan & Newbery, 1777. Roscoe J346 (9).

Binding: buff paper boards with decorative printed floral frame and centrepieces (plate 2). No spine.

No inscriptions or numbering.

8. "AESOP, Abraham, Esq." FABLES IN VERSE.... [Carnan & Newbery], 1777. Roscoe J7A (2).

Binding: buff paper boards with printed pictures of tree-climbing and dancing, in decorative borders (plate 2). No spine.

No inscription or numbering.

9. "TELESCOPE, Tom." THE NEWTONIAN SYSTEM.... Carnan & Newbery, 1779. Roscoe J348 (5).

Binding as no. 8. No spine.

No inscription or numbering.

10. THE FAIRING.... T. Carnan, 1780. Roscoe J110 (4A).

Binding: buff paper boards with printed pictures of children's games (leap-frog; swinging) worn (plate 2). No spine.

No inscriptions or numbering, but an inscribed Ludford copy of a 1768 edition of the same title is noted below (letter A).

11. NEW ROYAL PRIMER. London, John Marshall, n.d. [1780?].

(See plate 12 for a nearly exact-size reproduction of the letterpress title-page.)

87 x 81 mm. 36 leaves in 12's [A]<sup>4</sup>, B-I<sup>4</sup> with sig. C unsigned and with [A1] and I4 as pastedowns. Pagination [1-2 pastedown,] [3], 4-70, [71-72 pastedown].

Binding: good Dutch flowered paper boards; spine intact.

Inscription: no Ludford inscriptions or numbering, but the final pastedown has the pencilled note "Charlie Arlington from his Madrè".

Contents: although the book follows the sequencing of Newbery's *Royal Primer* (15 below) it changes much of the content and the illustration, producing a better organised and marginally more attractive work.

12. "TRAPWIT, Tommy." BE MERRY AND WISE.... T. Carnan, an edition of 1781. Roscoe J358 (9).

Binding: buff paper boards with printed pictures of children's games (blind-man's buff; shuttlecock and battledore) in a decorative border (see plate 2). No spine.

No inscriptions or numbering, but a Ludford copy of the second edition (1756) has been noted above (3).

Illustrations: it is of interest to note that, although the woodcuts in the 1781 edition are printing as well as they did in 1756, the copper-plate frontispiece by A. Walker has been abandoned (presumably as being too worn) and has been replaced by an altogether simpler woodcut copy.

13. THE NEW CHRISTMAS-BOX... Coventry, T. Luckman, n.d. [1764?] (see plate 13 for a nearly exact-size reproduction of the letterpress title-page).

85 x 79 mm. A single gathering of 16 leaves, unsigned; the first and last leaves are pastedowns. Pagination: [1-2 pastedown], [3] 4-30, 31-[32] pastedown.

Binding: the pastedowns are on faded Dutch flowered paper, the front leaf of which has the fragmentary manufacturer's mark: "BEY IOHAN". Spine repaired with paper similar to that used on nos. 3 and 4 above.

Inscription: John Ludford 1764; no library number.

Contents: pp. 4-5 alphabets; 6-7 alphabet grid of 24 letters; 8-11 illustrated alphabet rhyme [Aa Was an Ap-ple, that grew on a Tree / Bb was a Bul-finch, to sit on Child's Knee...]; 12-17 Lessons I-V syllabaries etc.; 18-23 rhyme + description of Parrot, Cuckow, Nightingal [sic], Lion, Butterfly; 23 Select Proverbs consisting of Words of One Syllable Only, in easy Verse; 24-29 The History of Master Goodman....; 30-31 The Grasshopper and Ants.

Note: Most of the contents and illustrations (except for pp. 8-11; 24-30) are taken word-for-word (or syllable-for-syllable) from Newbery's *Royal Primer*, suitably abridged where Luckman felt it to be necessary. This mechanical copying helps one to appreciate Marshall's more creative re-use of material in (11) above. Obviously the book is no relation to *A Christmass-Box*.

14. YOUTH'S PASTIME... Covent Garden: [G. Bickham?.,] n.d. [1766?]

(See plate 14 for a nearly exact-size reproduction of the engraved title-page.)

100 x 79 mm. 31 [of 32] leaves, unsigned, in gatherings of 9 [i.e. 10], 8, 8 and 6, engraved on one side of the sheet throughout. No pagination. One leaf, probably f. 10, conjugate

with the title-leaf, is lacking. A complex, but apparently undated, watermark is discernible in the corners of ff. 1, 6, 7, 8, 15, 16, 17, 18, 23, 24, 25, 30, 31, 32.

Binding: worn Dutch flowered paper boards.

Inscription: "John Ludford | his 1766" [sic; possibly 1768].

Library no. "10 " 4 " 30" on bookplate on rear pastedown and at top right of front pastedown.

Contents: a series of unrelated engraved pictures occupying the top half of each leaf with engraved text of 8-line stanzas below. some pictures show scenes, accompanied by wry, if not ironic verses; others depict strange characters, often two to a frame, with similar sharp versified comments. In several cases the two figures are the same but one only in outline, the other in detail, as in books of drawing instruction.

Note: this curious and apparently unique volume was presumably engraved and published by George Bickham, another of whose books was owned by John Ludford (letter B below). The relationship of the often drasty pictures to the book's title is not easy to discern (plate 15).

15. THE ROYAL PRIMER... n.d. [after 1767]. Roscoe J324 (5A).

An incomplete copy, the first 12 leaves only, but including on p. [1] the Newbery and Carnan advertisement for the third edition of *The Royal Psalter*. Since the title-page carries the imprint of J. Newbery (with B. Collins) this confirms Roscoe's point that the sheets are being reissued after JN's death (see plates 16, 17).

Binding: worn, slightly glazed, dutch flowered boards.

Inscription: front pastedown carries the inscription: "Elizabeth Juliana Ludford March 10 1781 N<sup>o</sup> 1<sup>B</sup>" in a childish script (plate 4).

16. THE ROYAL PRIMER... n.d. [1764?]. Roscoe J324 (4)?

As described under Roscoe J324 (5), but further complicating the puzzle, since this copy, which is (like no. 15 above) published by JN and BC carries an advertisement on p. [1] for the second edition of "*The Royal Psalter* printed for and sold by R. Baldwin ... JN and BC". Roscoe claims this to have been published by R. Baldwin alone in 1767, but not only is it here advertised by the three booksellers, but the ownership inscription is for 1764 (if that was the date when it was written).

Binding: fair Dutch flowered boards, spine almost intact.

Inscription: John Ludford 1764 (although the date is in a heavier ink and may have been written at a different time from the signature).

Library no. "10 " 4 " 32" on bookplate on rear pastedown and at top right of front pastedown.

17. THE RENOWNED HISTORY OF PRIMROSE . PRETTYFACE.... London, John Marshall, n.d. [1783?] (see plate 18 for a nearly exact size reproduction of the letterpress title-page).

112 x 78 mm. 48 leaves in 6's. [A]<sup>5</sup> B-G<sup>6</sup> H<sup>7</sup>, with [A5] apparently conjugate with H1. Pagination: [1] blank; [2] wood-

cut front.; [3] t.p.; [4] blank; [7-94 text; [95]-98 adverts. Page 21 is misnumbered 15. There are 31 framed woodcuts in the text.

Binding: worn Dutch flowered paper boards; spine repaired with a thin material (?silk) either sufficiently transparent to let the floral pattern show through or showing an attempt to match the pattern on the surface of the material.

Inscription: "Francis [sic] Millisent Ludford No. 4"; no bookplate.

Ownership label of S. Roscoe: General Catalogue No. 78.

*The following six titles are of children's books with Ludford bookplates or inscriptions not at UCLA—*

A. THE FAIRING... Newbery & Carnan, 1768. Roscoe J110 (3).

Library no. "8 " 1 " 17"; bookplate but no inscription.

Location: Bloomington, University of Indiana; Ball Collection.

B. THE | PRETTY-BOOK, | BEING A NEW AND PLEASANT | METHOD TO TEACH CHILDREN | Sold by Geo: Bickham in May's Buildings Covent Gard<sup>n</sup> .... n.d.

Inscription: John Ludford March 17 1764; no library number.

Location: Toronto Public Library; The Osborne and Lillian H. Smith Collections.

C. A PRETTY BOOK FOR CHILDREN... 7th ed. John Newbery, 1756. Roscoe J307 (4a).

Inscription: John Ludford, 1759.

Library no. "10 " 4 " 5".

Location: The collection of Justin G. Schiller Esq.

D. RICHARDSON, Samuel. THE HISTORY OF SIR CHARLES GRANDISON.... Printed for F. Newbery, n.d. [1769?]. Roscoe J317 (1A).

Library no. "k: 10 " 4 " 8"; bookplate; no inscription.

Location: The Bodleian Library; Opie Collection.

E. [KILNER, Dorothy.] LITTLE STORIES FOR LITTLE FOLKS, IN EASY LESSONS.... printed and sold by John Marshall and Co. at No. 4, in Aldermay Church-Yard, Bow-Lane, n.d. [1783?]

Inscription: "Elizabeth Juliana Ludford N<sup>o</sup> 24"; no bookplate or library number.

Location: The Bodleian Library; Opie Collection.

F. [KILNER, Mary Ann.] THE ADVENTURES OF A PINCUSHION.... Printed by John Marshall and Co., No. 4, Aldermay Church-Yard, Bow-Lane, n.d. [1783?]

Inscription: "Eliz<sup>th</sup> Juliana Ludford 1784 N<sup>o</sup> 25"; no bookplate or library number.

Location: The Bodleian Library; Opie Collection.

N. B. The above three books all bear the additional signature of Elizabeth's niece, Frances Anne (or Fanny) Astley, and D. adds: "between Coventry and Warwick August 6th 1836".



A copy of *The Fables of Aesop...* 2 vols. (London: for John Stockdale, n.d. [1793]) with Ludford bookplates in both volumes is in the library of Marjorie Moon. It has no inscriptions or shelf-numbers and should be regarded as an edition for adults rather than children.

## APPENDIX I

### *A Chronological List of the Ludford Children's Books*

The following table shows all the fifteen children's books that are assignable to the Ludford family in chronological order by date of publication. Undated books have been entered at the most likely conjectural date.

In addition to date and abbreviated title of the book, each entry shows the member of the family associated with the book, the date, or conjectural date of acquisition or of the entering of ownership tokens, the "library number", if any, and the number or letter at which the book appears in the foregoing Bibliography.

1746	<i>Christmass-Box</i>	EJLc1795	Signature only	(1-2)
1756	<i>Be Merry....</i>	JL 1759	No. 10 " 4 " 21	(3)
1756	<i>Pretty Book....</i>	JL 1759	No. 10 " 4 " 5	(C)
1760	<i>Holy Bible....</i>	JL 1764	No. 10 " 4 " 39	(4)
			[possibly 1766]	
[1764?]	<i>New Christmas Box</i>	JL 1764	Signature only	(13)
[1764?]	<i>Pretty-Book</i>	JL 1764	Signature only	(B)

[1764?] <i>Royal Primer</i>	JL 1764	No. 10 " 4 " 32	(16)
1765 <i>Lilliputian Mag.</i>	—	1765? No signature; No. 10 " 4 " 7	(5)
[1765?] <i>Youth's Pastime</i>	JL 1766	No. 10 " 4 " 30	(14)
1768 <i>Fairing</i>	—	1768? No signature; No. 8 " 1 " 17	(A)
[1769?] <i>Sir Charles Grandison</i>	—	1769? No signature; No. 10 " 4 " 8	(D)
[c1776] <i>Royal Primer</i>	EJL 1781	Signature only	(15)
[1783?] <i>Primrose Prettyface</i>	FML	Signature + MS. inscr. "No. 4"	(17)
[1783?] <i>Little Stories</i>	EJL 1784?	Signature + MS. inscr. "No. 24"	(E)
[1783?] <i>Pincushion</i>	EJL 1784	Signature + MS. inscr. "No. 25"	(F)

## APPENDIX II

*A Further Note on the Ludford Family*

Through most of this period the Ludfords lived in the environs of Ansley and were buried and memorialized in Ansley Parish Church. For want of a male line however the family gradually dispersed, and with its decline went also the decline of Ansley Hall, where presumably the Ludford books so long resided. At the present time the house is a near ruin (after depredations made lately by the National Coal Board, who used it as a "recreation centre") and the whole district of Ansley has taken on the moth-eaten look of a rural community that lies too close to such conurbations as Birmingham and Coventry and such unattractive towns as Nuncaton and Tamworth.

As an echo of the vanished squirearchy however the following expansive epitaph from Ansley Church may be transcribed here for the man under whose now-shattered roof and on whose vanished library shelves such treasures as *A Christmass-Box* and *Youth's Pastime* were once to be found:—

To the memory of John Newdigate Ludford Esquire D. C. L. only son of John Bracebridge Ludford Esquire, Benchet of the Inner Temple. Born 17th August 1756, died 16th May 1825. Also to the memory of Elizabeth his wife, eldest daughter of John Boswell Esquire of Witton Hall born 5th February 1756 who survived him only until 20 January 1826. Surpassed by none in attachment to the constitution of his

country in church and state he was scrupulously exact in the observance of all the ordinances of the established religion and evinced his loyalty by raising the Nuneaton troop of yeomen cavalry in the critical year 1795 and by commanding it to the day of his death.

He possessed an excellent understanding and a humane heart, at all times a most indulgent landlord his kindness was particularly shewn to the widows of his tenants, whom he permitted to remain undisturbed on his estates. He was an active and conscientious magistrate, a kind father, and eminently sustained the character of an old English gentleman for integrity, hospitality and charity. He was blessed beyond the common lot of humanity in his wife whose constant study for his happiness was combined with the most admirable qualifications; the acquirements of a lady were hallowed by the piety and humility of a Christian. She was the best of mothers and her truly amiable and benevolent disposition exemplified itself in the daily practice of the purest virtues.

This monument is erected in testimony of the deepest  
affection to their revered parents by

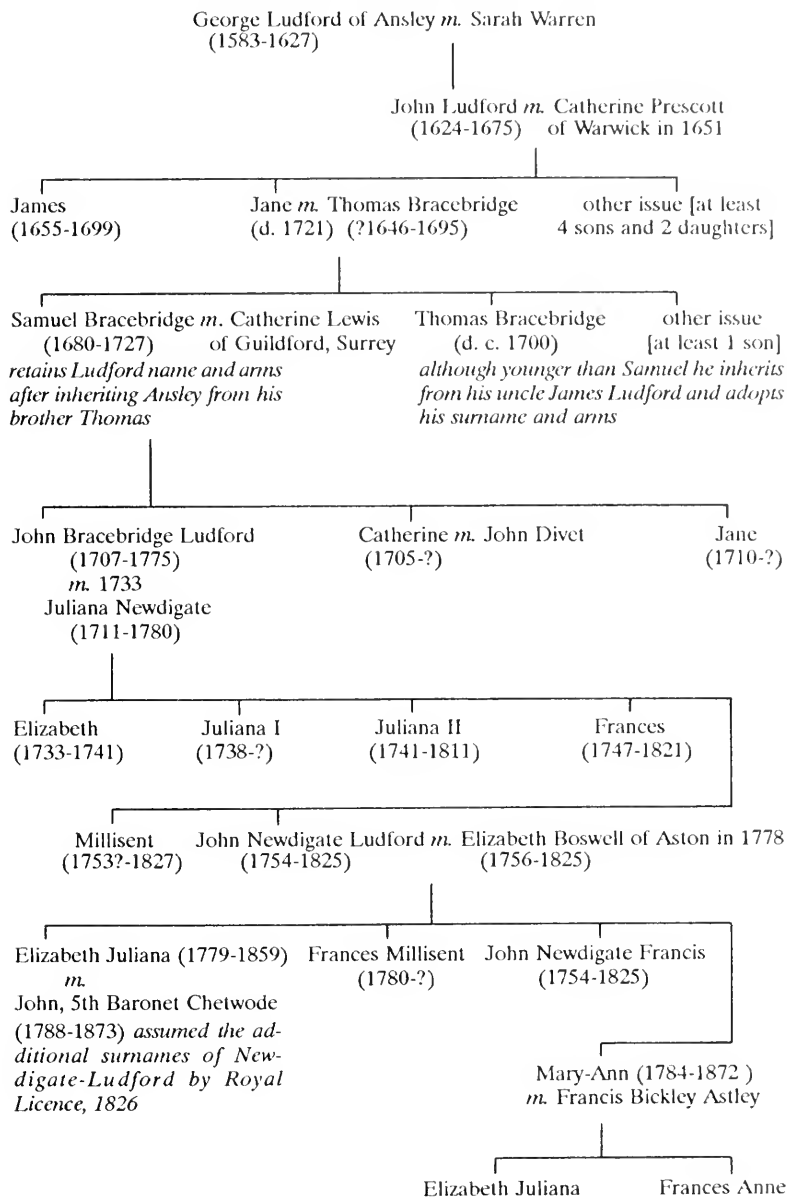
Elizabeth Juliana Newdigate Ludford Chetwode,

Frances Millisent Newdigate Ludford,

and Mary Anne Astley

their only children and co-heiresses

A. D. 1829

*An Abbreviated Pedigree of the Ludfords of Ansley*



## ACKNOWLEDGMENTS

First and foremost I must thank David S. Zeidberg, the Head of the Department of Special Collections in the Research Library at UCLA, who suggested that I might attempt this paper and who has been generous in giving me his time to discuss its progress. Within the Department James Davis has been zealous to accord me every help in obtaining books and in arguing knotty bibliographical points, while Paul G. Naiditch has worked with great patience at the editing of my erratic manuscript. The staff of Special Collections have been admirable for their courtesy to a trying patron. Needless to say, all errors and solecisms are of my own making.

I must also thank other friends in the United States for bibliographical help, especially John Kelly of Cook Library in the University of Southern Mississippi and Justin G. Schiller of New York. In England my wife, Valerie, has been of great help in foraging among the records of the Ludford family and in touring with me to survey and photograph what few memorials survive. Marjorie Moon has, as always, been an inspiration.





*Plates*

Frontispiece: The Ludford Box in 1960

1. Ludford Bookplate
2. Decorated Bindings
3. Signatures of John Ludford
4. Signatures of Elizabeth Juliana Ludford
5. Upper cover of *A Christmass-Box*, vol. 1
6. Alphabet Table from the *Royal Primer*
7. Alphabet Table from the *New Royal Primer*
8. Title-page of *A Christmass-Box*, vol. 1
9. Title-page of *A Christmass-Box*, vol. 2
10. Page-openings of *A Christmass-Box* and *The Careful Parent's Gift*
11. Printer composing the *Lilliputian Magazine*
12. Title-page of *New Royal Primer*
13. Title-page of *The New Christmas-Box*
14. Title-page of *Youth's Pastime*
15. Page-opening of *Youth's Pastime*
16. Title-pages of *Royal Primer*
17. Advertisement for *The Royal Psalter*
18. Title-page of *Primrose Prettyface*





Plate 1: John Ludford's armorial bookplate, showing the "library number" in the copy of *Be Merry and Wise* (no. 3).



Plate 2: Four of the six volumes bought with the Ludford Box. Three have paper-board bindings decorated with wood-engravings (nos. 7, 8, 10, 12).

10. Lu 50  
 John Ludford  
 his 17 68  
 2 1730  
 WK  
 100

John Ludford  
 March 17 1764

THE  
 HOLY BIBLE  
 ABRIDGED:  
 OR, THE  
 HISTORY  
 OF THE  
 Old and New Testament.  
 Illustrated with NOTES,  
 AND  
 Adorned with CUTS.  
 For the Use of CHILDREN.

*Suffer little Children to come unto me, and forbid them not. LUKE xvi. 16.*

THE THIRD EDITION.

LONDON:

Printed for J. NEWBERRY, at the Bible and Sun  
 in St. Paul's Church-yard. 1760.

[Price Six-pence bound.]

Plate 3: Signatures of John Ludford (nos. 14, 4).

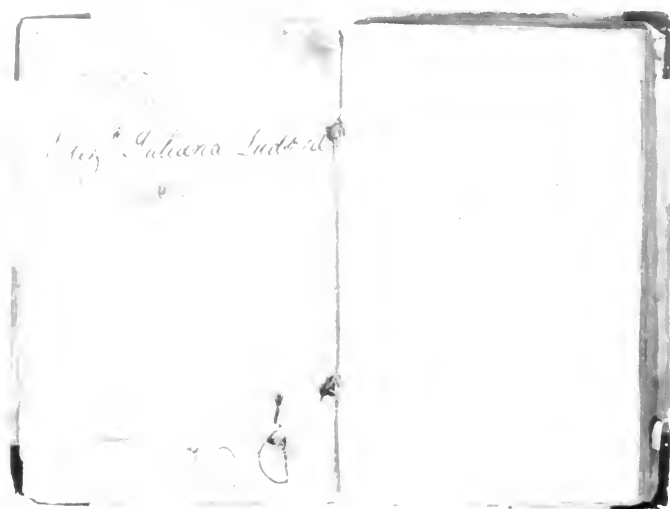
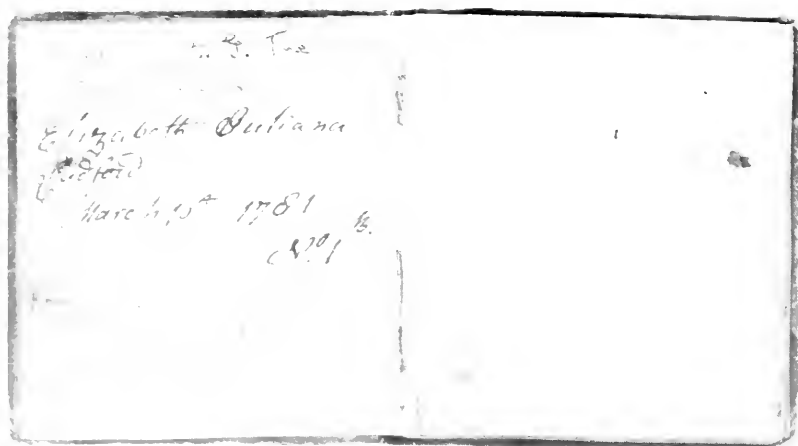


Plate 4: Signatures of Elizabeth Juliana Ludford (nos. 15, 1).

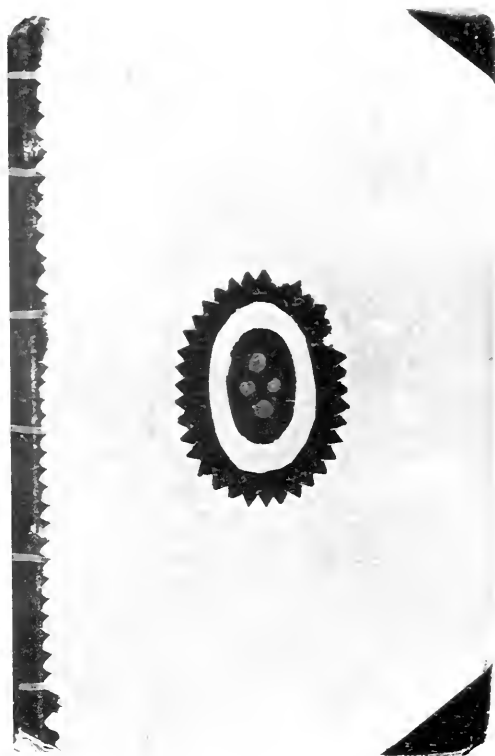


Plate 5: The home-made upper-cover for the first volume of *A Christmass-Box* (possibly made by Elizabeth Juliana Ludford) showing the care taken to give the impression of a decorated binding in half-calf (no. 1).

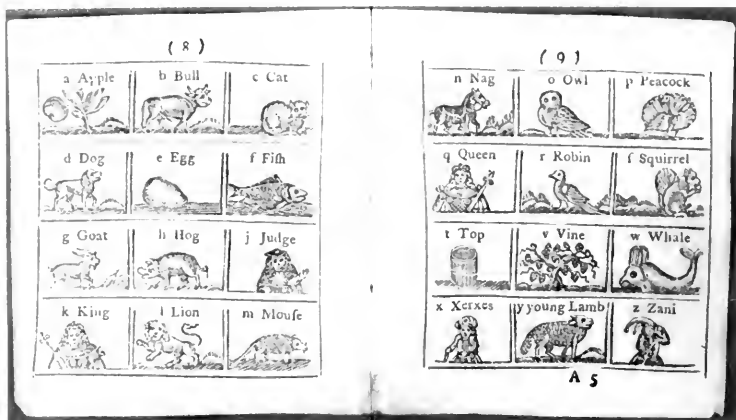


Plate 6: Comparative illustrations from *The Royal Primer* (no. 15) and *The New Royal Primer* (no. 11). John Newbery is here seen using a standard set of alphabet cuts; in plate 7, Marshall has changed most of the designations and the images, although his two couplets derive from his predecessor.



( 8 )

He who learns this Book throughout,



And She who learns these Letters fair,

Shall

( 9 )

Shall have a Horse to ride about



Shall have a Coach to take the air.

B TABLE

Plate 7: *The New Royal Primer* (no. 11). Marshall's adaptation from Newbery's *The Royal Primer* (no. 15), opposite.

A  
CHRISTMASS-BOX  
FOR  
M A S T E R S  
AND  
M I S S E S.

Published according to Act of Parliament.



L O N D O N.  
*Printed for the Author and Sold by  
M. Cooper in Paternoster Row and  
M. Bore in Guild-hall 1746*

Plate 8: Title-page of *A Christmass-Box*, volume 1 (no. 1).

A  
CHRISTMASS-BOX  
FOR  
MASTERS  
AND  
MISSES

VOL. II.

Published according to Act of Parliament.



LONDON,

Printed for M. Cooper in Paternoster Row, and  
M. Boreman in Guild-hall,

MDCCXLVI.

Plate 9: Title-page of *A Christmass-Box*, volume 2 (no. 2).

## STORY II.

*A Good GIRL.*

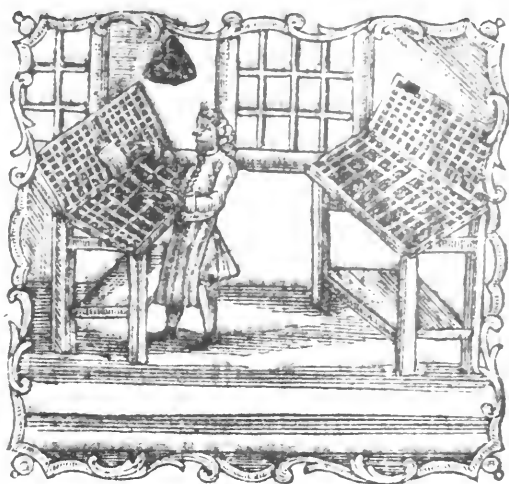
MISS Polly Smith was a pretty little Girl, and what was better still, had a tender Mind; she loved every body, was easily moved with the Miseries of the unhappy, and would have been glad to have had it in her Power to relieve them; she told her Mamma, "My dear Mamma, said she, I am now crying sorry for the poor Father I see every Day, I am sure, said she, I should like vastly to make a poor Man glad. Is not here Mamma, a deal of Picaresque on what we People cry to make them laugh and smile with

[illegible][illegible]

423



Plate 10: A typical story from *A Christmass-Box* faced by a typical engraved illustration (no. 1). This page-opening may be compared with the equivalent one from John Marshall's re-edited *Careful Parent's Gift* (no. 1c).



*A PRINTER composing the LILLIPUTIAN  
MAGAZINE.*

*CADMUS* did first the wond'rous art  
devise  
Of painting words, and speaking to the eyes;  
By various lines to curious order brought,  
Body and colours were giv'n unto a thought.

*On*

Plate 11: An eighteenth century compositor at work — here usefully employed to advertise another Newbery publication (which was in the Ludford library: no. 5), from Tommy Tagg's *A Collection of Pretty Poems* (no. 7).



Plate 12: Title-page of *The New Royal Primer* (no. 11).

THE NEW  
**Christmas-Box;**

Calculated to allure Little-Ones into the first Principles of Learning, by making it rather a Diversion than a Task.

CONTAINING

- |  |  |
|--|--|
| I. The Alphabets, Vowels, &c.  | VI. An Account of the Parrot.  |
| II. Seventy-two Pictures, alphabetically digested, representing Birds, Beasts, &c. | VII. The Nightingale   |
| III. Lessons for Spelling, consisting of easy Syllables.                           | VIII. The Lion.  |
| IV. Moral Lessons for the Instruction of Youth.                                    | IX. The Butterfly, each adorned with a suitable Picture.                               |
| V. Select Proverbs.  | X. The entertaining Life of Master Goodman, giving an Account of his Voyage to Turkey. |

C O V E N T R Y :

Printed by T. LUCKMAN, near the Cro

Plate 13: Title-page of *The New Christmas Box* (no. 13).

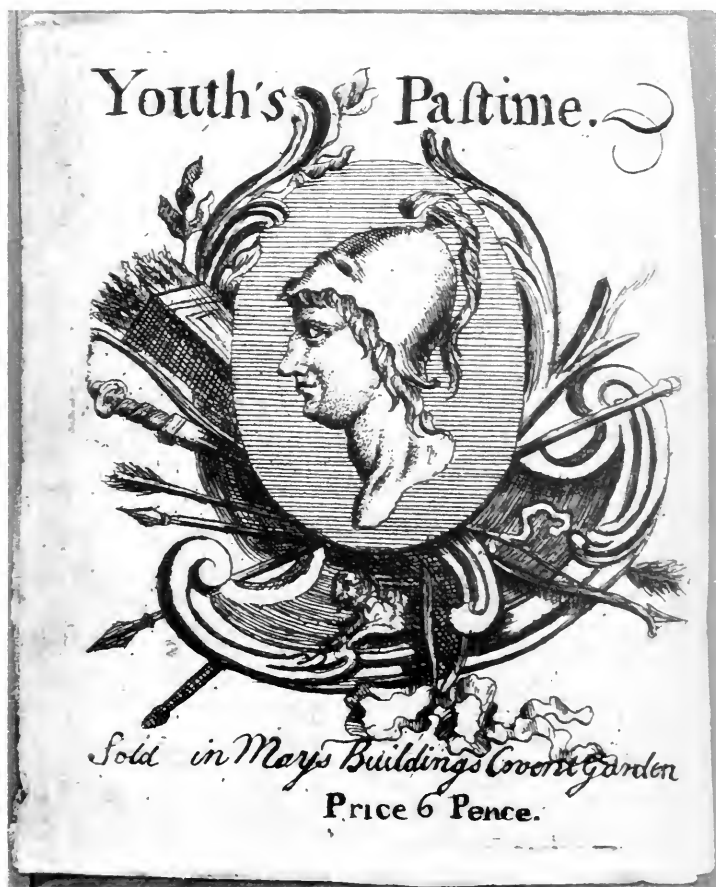


Plate 14: Title-page of *Youth's Pastime* (no. 14).





We be three.

If these mens minds be like unto their face,  
 Then from them I expect but little grace,  
 Yet I have ken an earthen vessel hold,  
 As precious liquor as a cup of gold,  
 Men may guesse by complexion of sky  
 Whether weather will be wet or dry,  
 Some wisdom may be in foolish drudge,  
 And want of wit be in wisest Judge.



Farewell wit

A Crew of Kernes meet in an Irish house,  
 Where merrily they Usqueab carouse,  
 At Boards end theirs one part breaks his mind,  
 Another pilleth against Tree behind,  
 The hungry Dog licks up his Masters vomit,  
 The Beggar stands a twofold distance from it,  
 The Kern stands grinning there behind Tree  
 And with his bottle drunk as swine they be.

Plate 15: As specialists in metal-engraving, the Bickhams produced some of the most unusual illustrated children's books of the eighteenth-century. *Youth's Pastime* (no. 14) is a particularly curious example, with no clear editorial direction and some pages of decidedly "adult" flavour.

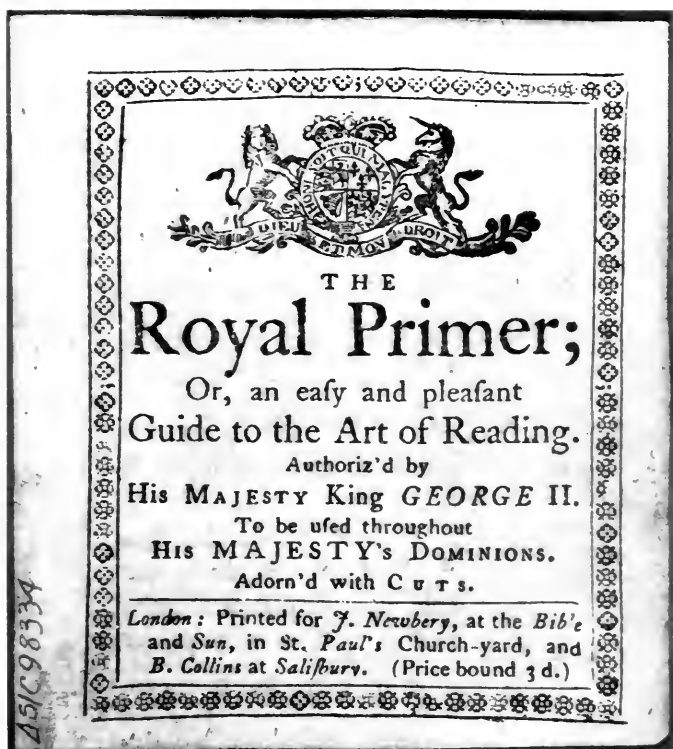


Plate 16: Title-page of *The Royal Primer* (no. 15) .

*This Day is Published,*  
The third Edition, with a new Frontispiece curiously  
engraved,  
(Price Nine-pence neatly bound)  
In a good Print and fine Paper, and in quite a new  
Method, with the

Life of King DAVID prefixed,  
**T**HE ROYAL PSALTER;  
Or, King DAVID'S MEDITATIONS.

To which are added, at the Bottom of each Page,  
*Rational Meditations* on moral and divine Subjects,  
*instructive and entertaining* to both Young and Old;  
and at the Beginning of each Psalm a *short Explanation*  
*thereof*. Adapted to the Use of Schools as well as pri-  
vate Families.

*The Contents of this Book are particularly recommended*  
*by Dr. Isaac Watts in his Advice to young Men.*

London: Printed for and sold by R. Baldwin, at the  
Rose in Pater-noster-Row; Newbery and Carnan, in  
St. Paul's Church-Yard, opposite the North Door; and  
B. Collins, Bookseller, on the New Canal, in Salisbury.

Plate 17: Advertisement for the third edition of the *Royal Psalter* from *The Royal Primer* (no. 15).

T H E  
RENOWNED HISTORY  
O F

Primrose Prettyface,

W H O

By her Sweetness of TEMPER and Love of  
LEARNING, was raised from being the  
Daughter of a poor Cottager, to great  
RICHES, and the Dignity

O F

LADY of the MANOR.

SET FORTH

For the Benefit and Imitation of those pretty  
little Boys and GIRLS,

*Who by learning their Books, and obliging Mankind,  
Would to Beauty of Body, add Beauty of Mind.*

---

Adorned with CUTS according to Custom.

---

L O N D O N,

Printed in the Year when all little Boys and Girls  
should be good, and sold by JOHN MARSHALL  
and Co. No. 4, Aldermay Church-Yard, in Bow Lane.

[Price SIX PENCE, Bound, Gilt, and Lettered.]

N. B. The lettering of this Book is withinside.

*This book was set in 11 pt. Times Roman  
using Xerox Ventura Publisher.  
It was offset by the UCLA Publication Services  
and produced in an edition  
of six hundred  
copies*





